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their ultimate realization. The artist on the other hand usually sees only his subject and ignores both the pedagogical needs and the school room conditions. Both sides must be carefully considered.

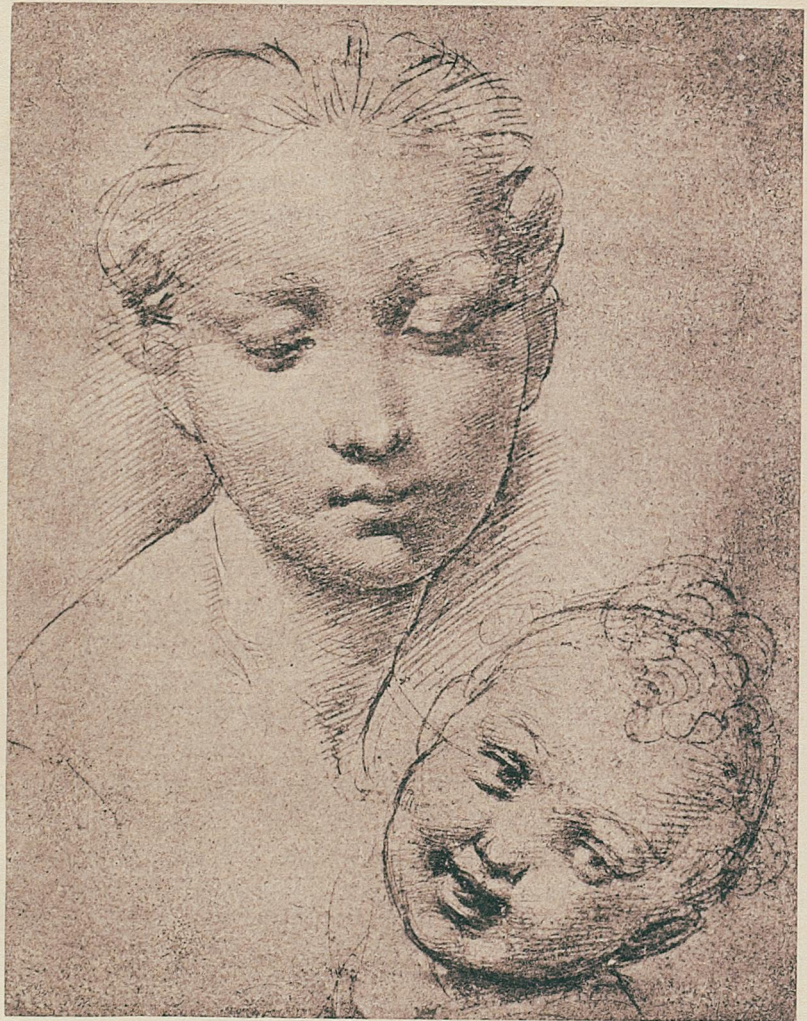
When the full significance of Art and of our public school opportunity for general art culture is completely understood, I believe it will be seen that those very school conditions which sometimes seem to hamper true art instruction (the necessity for the teaching of whole classes in ordinary school-rooms by regular teachers) are precisely the conditions that properly utilized will ensure the broad art development which the country needs:—that is, a development of knowledge, feeling, and creative skill in art lines which can be naturally and habitually applied to all the pupil's future work. I believe it is on the basis of some such universal, elementary art culture as the public school can give, and only on such a basis, that we can expect that ultimate development of American art which artists and art lovers unite in desiring.

A DRAWING BY RAPHAEL ♣ BY J. M. BOWLES



THE drawing by Raphael on the next page is one of half a dozen which contain for me the essence of his art. I can look unmoved on photographs from a score of his Madonnas only to be suddenly charmed by one of Braun's remarkable fac-similes of a sketch like this. All the sweetness and tenderness of Raphael's personality is revealed to us in this graceful, charming drawing. To those who grow to care for them, what is finer than these first free sketches? In their unconscious sincerity is a lightness and a strength which are not always found in the more laboriously worked up canvases. What is the reason? Is it the actual labor involved in the greater effort, and because a man cannot work long at a time at concert pitch, or is it the difference between unconscious and conscious effort? Nowadays, probably more people than would admit it feel that many of Raphael's sketches have an artistic value which does not appear in his finished pictures. This applies not only to Raphael, but to many others of the old masters. Da Vinci openly preferred his drawings to his paintings, and left hundreds of sketches and drawings, while his completed paintings can be counted on the fingers of one hand. He hated to execute pictures. The sketch is spontaneous, free, the first impression of the artistic eye. It makes the circuit of the eye, soul, and hand so quickly that in the result little is lost to us. Why, then, is this not a finished work of art? A work of art is finished when it causes in us the same emotion the artist felt, that keen pleasure that beauty gives. The Japanese know this better than we. Their masterpieces seem slight and incomplete to us, but possibly they are made for more sensitive eyes than ours.

THE ARTIST AND ART IN- STRUCTION IN THE PUB- LIC SCHOOLS



A Drawing by Raphael